

Varied Antiques Suitable for Decorative Use

New York Collection of the Venetian Dealer, Signor Cattadori, Is on View at American Art Galleries

Textile Array Is Varied

Many Pieces Suitable for the Typical Luxurious American Interior Shown

By Royal Cortissoz

There is apparently no bottom to the source from which American collectors and decorators may go on drawing for the embellishment of their houses. Collection after collection is put on sale here and an excellent average of quality is steadily maintained. The latest, now on view at the American Art Galleries, is provided by Signor Cattadori, the Venetian dealer, who thus disposes of the stock accumulated in his Fifth Avenue establishment. It is composed of about 700 objects, which are to be sold through four afternoon sessions, beginning next Wednesday.

In any body of antiques like this one there are, of course, things which stand by themselves, works of art which have their own reasons for existing, but above all is the decorative motive which comes into the foreground. And this is no longer a time of bibelots alone. The characteristic piece in the Cattadori collection is something that can be built into an architectural ensemble. The sanctuary screen and gates (No. 718) provide an apposite illustration. These webs of graceful design were forged by an Italian ironworker of the fifteenth century. He made them for a cardinal's private chapel. Now they come to the Western world, fragments for the nonce, which will presently fall into the hands of some architect and be re-erected to take on a new lease of life as parts of a constructive whole.

Artistic Vitality in "Junk"

It is this thread of what might be called a utilitarian purpose that runs through the various collections of antiques offered here every season, lending them a peculiar interest. What is playfully called "junk" has an unquestionable artistic vitality, thanks both to its intrinsic qualities and to the eclectic taste of our day. The fact is that the enthusiast for "period" decoration may find here the originals for which he is often obliged to take substitutes. Witness the pair of candle-labors in gilded bronze from the Palazzo Doria (No. 607), two little gems of Louis XVI metal work. They are signed by the craftsman to whom they owe their exquisite finish, but even without the signature they would obviously proclaim the elegance of a great French tradition.

There is a certain mysterious collection there are illustrations of the kind of work we have especially in mind, the work that one can see passing easily from the antique into the typical Florentine or American interior. Sometimes it is only a picture frame, like the sixteenth century Tuscan example (No. 669), but what a handsome picture frame it is! A Madonna and Child, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Plastic and Pictorial Items

The plastic and pictorial items are of mixed character. The most attractive of the sculptures is a terra cotta relief (No. 616) of sixteenth century Florentine origin. The work is good, Italian and French, with a few English specimens. It includes cabinets and chests, consoles, tables and chairs, and even a number of tapestries. The array of textiles is varied and rich. It embraces the usual collection of old linens, and even fabrics easily turned to decorative use.

Five-Year-Old Jackie Coogan



The original "Kid," who plays with Charlie Chaplin in his latest picture, Jackie is here to see the premiere of "Peck's Bad Boy," in which he stars.

Charlie Chaplin's 'Kid' Finds Being a Star Is a Man's Job

Jackie Coogan, Five-Year-Old Movie "Find," Gives Interview Like an Old Stager on Visit Here to See His Picture on Broadway

Jackie Coogan, five years old and newly famous as the Charlie Chaplin "Kid," was a distinct disadvantage when interviewed in the Biltmore Hotel yesterday. It is bad enough to be interviewed at five, anyway, but with a long pair of shins sticking at his neck and hair falling in his eyes, what chance had the littlest kind of kid, still in Buster Brown's, to defend himself?

However, smashing window panes and falling over Charlie Chaplin's toes, innumerable times has made Jackie resourceful, so he gayly thrust a tiny hand out of the barber's gown that swallowed him and volunteered: "Hello! How d'ye do? You have good barbers in New York. This is the nicest hair cut I ever got. What do you think, daddy?"

Daddy, being similarly ministered to in the next chair, agreed. "I guess that's enough, pol," continued Jackie, as he tumbled out of the barber's big chair and marched forth, followed by a proud papa, a press agent, a reporter and the admiring eyes of every man, woman and child in the neighborhood.

Being a Star a Big Job

Being a movie star at five is no joke. A lot of responsibility attaches to it. For instance, you have to answer so many questions. Every one wants to know what you think of Charlie Chaplin, and how many thousands a week you pull down. What your amusements are and are you as naughty as you seem to be in "The Kid."

Jackie, who is really, you know, a confessed Jackie when he gets upstairs, "Wait till you see me in 'Peck's Bad Boy,' though. I'm the star and I'm some little devil. I've come East to see a picture on Broadway, and I've never been in New York before. My chief

Titian Costing \$300,000 Purchased for America

'Man With the Falcon,' First in Years to Leave Europe, Will Be Exhibited

The first Titian to come to this country in many years and one of very few of this master's paintings in American possession has been purchased in Europe by Duveen Brothers, Inc. and will shortly be seen at their New York galleries. It was announced yesterday by John S. Jarman, secretary to Sir Joseph Duveen. It is the famous portrait of Giorgio Cornaro, called The Man With the Falcon, and the sum paid for it is said to approximate \$300,000.

The painting was acquired from Dr. Edward Simon, of Berlin, who a year or so ago placed it in the hands of a Dutch firm with a view to its sale. It is later become the property of the present owners. It was permitted to leave Germany only after Dr. Bode, director of the Kaiser Friedrich Museum, persuaded the authorities that there was a sufficient representation of Titian's work in that country.

Mr. Jarman said his firm had not acted in the capacity of agent for the private art patron but had made the purchase on its own account, its future destination not being known.

Oriental Pottery and Paintings

Bring \$16,273 at Auction

The stock of Lia Yung & Co., consisting mainly of Oriental pottery, porcelain and paintings on silk, brought \$16,273.50 at the auction sale held at the Anderson Galleries, which closed yesterday. The total session's total was \$11,672. A brocade hanging from the Chien Lung period, 87 by 55 inches, was sold to Duveen Brothers for \$880. The decoration is a horizontally striped ground, surmounted by phoenixes and dragons, with compositions of children playing below. A valuable painting on paper attributed to Chow Yung was the purchase of A. Genaille for \$650.

Other sales were:

Impressionist painting on silk, to R. Kleingard, \$100; carved jar of nutmeg, to J. L. L. Moore, \$210.

Other sales were:

Impressionist painting on silk, to R. Kleingard, \$100; carved jar of nutmeg, to J. L. L. Moore, \$210.

Other sales were:

Impressionist painting on silk, to R. Kleingard, \$100; carved jar of nutmeg, to J. L. L. Moore, \$210.

Other sales were:

Impressionist painting on silk, to R. Kleingard, \$100; carved jar of nutmeg, to J. L. L. Moore, \$210.

Other sales were:

Greek Games at Barnard Won By Sophomores

Freshmen, Twice Victors in Torch Race, Lose Event When Lost Fire Makes Third Contest Necessary

Original Choruses Sung

Winners Given Triumphant Joy Ride; Younger Class Takes Lead in Athletics

The Greek games at Barnard College yesterday afternoon were won by the sophomore class by a score of 52 to 48. Victory hung upon the result of the last event, the relay race with flaming torches. Twice the freshman runner flashed around the hand-hung ring ahead of the sophomore, but twice it was discovered that the flame in the torch must be run again. The third time the sophomore flame lived up to its responsibilities and saved the day.

Then Attie dignity vanished, and the sophomores became again twentieth-century college girls, shrieking and singing their joy, giving each of their orders a joy ride round the ring in their gilded chariot.

The Greek games at Barnard College yesterday afternoon were won by the sophomore class by a score of 52 to 48.

Victory hung upon the result of the last event, the relay race with flaming torches.

Twice the freshman runner flashed around the hand-hung ring ahead of the sophomore, but twice it was discovered that the flame in the torch must be run again.

The third time the sophomore flame lived up to its responsibilities and saved the day.

Then Attie dignity vanished, and the sophomores became again twentieth-century college girls, shrieking and singing their joy, giving each of their orders a joy ride round the ring in their gilded chariot.

The Greek games at Barnard College yesterday afternoon were won by the sophomore class by a score of 52 to 48.

Victory hung upon the result of the last event, the relay race with flaming torches.

Twice the freshman runner flashed around the hand-hung ring ahead of the sophomore, but twice it was discovered that the flame in the torch must be run again.

The third time the sophomore flame lived up to its responsibilities and saved the day.

Then Attie dignity vanished, and the sophomores became again twentieth-century college girls, shrieking and singing their joy, giving each of their orders a joy ride round the ring in their gilded chariot.

The Greek games at Barnard College yesterday afternoon were won by the sophomore class by a score of 52 to 48.

Victory hung upon the result of the last event, the relay race with flaming torches.

Twice the freshman runner flashed around the hand-hung ring ahead of the sophomore, but twice it was discovered that the flame in the torch must be run again.

The third time the sophomore flame lived up to its responsibilities and saved the day.

Then Attie dignity vanished, and the sophomores became again twentieth-century college girls, shrieking and singing their joy, giving each of their orders a joy ride round the ring in their gilded chariot.

The Greek games at Barnard College yesterday afternoon were won by the sophomore class by a score of 52 to 48.

Victory hung upon the result of the last event, the relay race with flaming torches.

Twice the freshman runner flashed around the hand-hung ring ahead of the sophomore, but twice it was discovered that the flame in the torch must be run again.

The third time the sophomore flame lived up to its responsibilities and saved the day.

Then Attie dignity vanished, and the sophomores became again twentieth-century college girls, shrieking and singing their joy, giving each of their orders a joy ride round the ring in their gilded chariot.

The Greek games at Barnard College yesterday afternoon were won by the sophomore class by a score of 52 to 48.

Victory hung upon the result of the last event, the relay race with flaming torches.

Twice the freshman runner flashed around the hand-hung ring ahead of the sophomore, but twice it was discovered that the flame in the torch must be run again.

The third time the sophomore flame lived up to its responsibilities and saved the day.

Then Attie dignity vanished, and the sophomores became again twentieth-century college girls, shrieking and singing their joy, giving each of their orders a joy ride round the ring in their gilded chariot.

The Greek games at Barnard College yesterday afternoon were won by the sophomore class by a score of 52 to 48.

Victory hung upon the result of the last event, the relay race with flaming torches.

Twice the freshman runner flashed around the hand-hung ring ahead of the sophomore, but twice it was discovered that the flame in the torch must be run again.

The third time the sophomore flame lived up to its responsibilities and saved the day.

Then Attie dignity vanished, and the sophomores became again twentieth-century college girls, shrieking and singing their joy, giving each of their orders a joy ride round the ring in their gilded chariot.

The Greek games at Barnard College yesterday afternoon were won by the sophomore class by a score of 52 to 48.

Victory hung upon the result of the last event, the relay race with flaming torches.

Twice the freshman runner flashed around the hand-hung ring ahead of the sophomore, but twice it was discovered that the flame in the torch must be run again.

The third time the sophomore flame lived up to its responsibilities and saved the day.

Then Attie dignity vanished, and the sophomores became again twentieth-century college girls, shrieking and singing their joy, giving each of their orders a joy ride round the ring in their gilded chariot.

The Greek games at Barnard College yesterday afternoon were won by the sophomore class by a score of 52 to 48.

Victory hung upon the result of the last event, the relay race with flaming torches.

Twice the freshman runner flashed around the hand-hung ring ahead of the sophomore, but twice it was discovered that the flame in the torch must be run again.

The third time the sophomore flame lived up to its responsibilities and saved the day.

Then Attie dignity vanished, and the sophomores became again twentieth-century college girls, shrieking and singing their joy, giving each of their orders a joy ride round the ring in their gilded chariot.

The Greek games at Barnard College yesterday afternoon were won by the sophomore class by a score of 52 to 48.

Victory hung upon the result of the last event, the relay race with flaming torches.

Twice the freshman runner flashed around the hand-hung ring ahead of the sophomore, but twice it was discovered that the flame in the torch must be run again.

The third time the sophomore flame lived up to its responsibilities and saved the day.

Then Attie dignity vanished, and the sophomores became again twentieth-century college girls, shrieking and singing their joy, giving each of their orders a joy ride round the ring in their gilded chariot.

The Greek games at Barnard College yesterday afternoon were won by the sophomore class by a score of 52 to 48.

Victory hung upon the result of the last event, the relay race with flaming torches.

Twice the freshman runner flashed around the hand-hung ring ahead of the sophomore, but twice it was discovered that the flame in the torch must be run again.

The third time the sophomore flame lived up to its responsibilities and saved the day.

Then Attie dignity vanished, and the sophomores became again twentieth-century college girls, shrieking and singing their joy, giving each of their orders a joy ride round the ring in their gilded chariot.

The Greek games at Barnard College yesterday afternoon were won by the sophomore class by a score of 52 to 48.

Victory hung upon the result of the last event, the relay race with flaming torches.

Twice the freshman runner flashed around the hand-hung ring ahead of the sophomore, but twice it was discovered that the flame in the torch must be run again.

The third time the sophomore flame lived up to its responsibilities and saved the day.

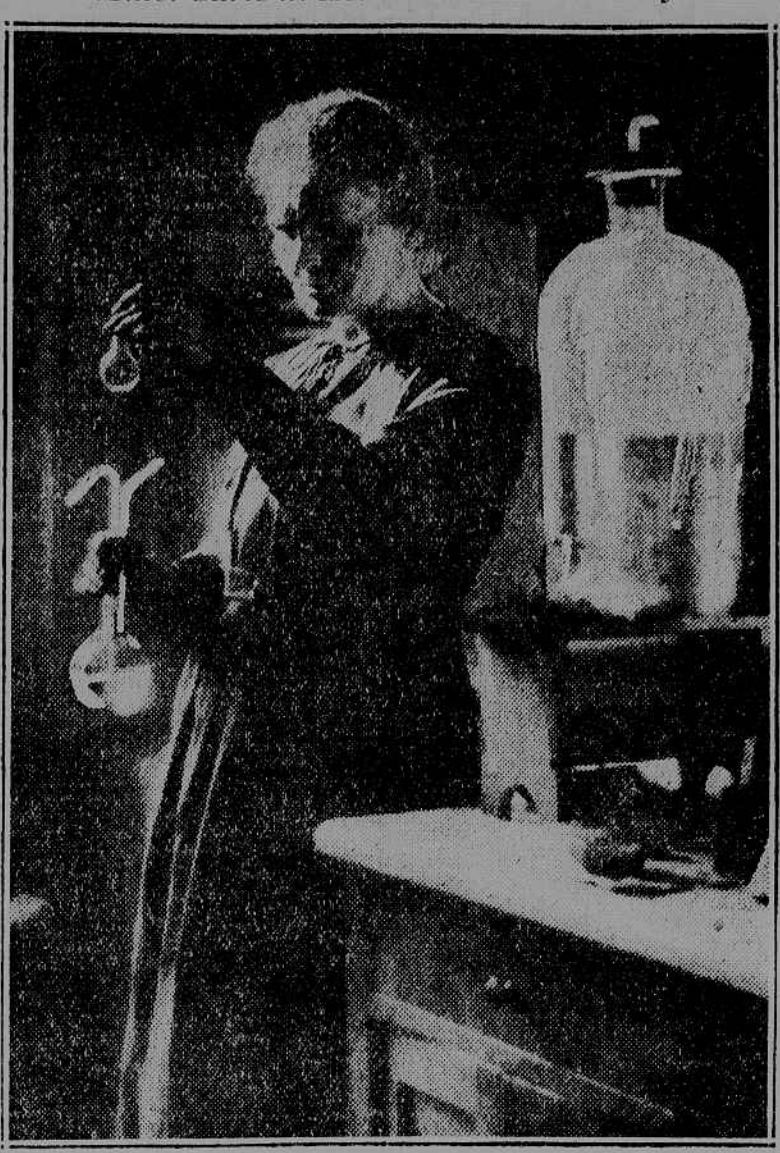
Then Attie dignity vanished, and the sophomores became again twentieth-century college girls, shrieking and singing their joy, giving each of their orders a joy ride round the ring in their gilded chariot.

The Greek games at Barnard College yesterday afternoon were won by the sophomore class by a score of 52 to 48.

Victory hung upon the result of the last event, the relay race with flaming torches.

Twice the freshman runner flashed around the hand-hung ring ahead of the sophomore, but twice it was discovered that the flame in the torch must be run again.

Mme. Curie in Her Radium Laboratory



The tiny gram of radium which American women are to present to the distinguished Frenchwoman, who first discovered it.

Zip, With a Hollow Cough, Calls Rum Strike of Circus Freaks

Hurry Summons Out for Doctor as Barnum's Original "What Is It" Contends Others Are as Human as John Daniel, Gorilla, Who Gets Eye-Opener

Two of the most disturbing social problems of the age have infected Ringling Brothers' Circus. Prohibition and industrial strife have caused a situation that may end in a rupture of the delicate relations existing among the high society of Madison Square Garden.

It all has grown out of Barnum's theory about the origin of man.

John Daniel, the only gorilla in captivity, has been languishing his cage for days, the victim of an intolerable situation.

With that much the other strange people of the circus are prepared to sympathize, but only jealous surges in their breasts when they think of the daily ration of corn that is given to John.

The arguments of John Graham, manager of the Freak Division of the circus, might just as well be left unsaid, for in vain has he pointed out that strong drink in the only inducement that will lure from the shelter of his blankets and brass bed this gentle hearted, but ferocious appearing beast.

Holds Others Just as Human

He contends that John is a wild beast and no more, a creature of the former Zip, P. T. Barnum's original "What Is It," as spokesman for the other platform entertainers, contends that John is more nearly a human type than any of the other creatures.

It is doubtful whether, if Charles Dickens could return to earth, he would recognize to-day the peanut-headed creature that caused him during his life to be called a "freak."

Certainly it never would occur to the British author, if he were alive, to attribute the brain that convulses beneath Zip's tufted gray hair an intention to commit deliberate sabotage.

This ungrateful creature, who has led a life of ease and comfort since he was discovered by Barnum in the '50s, threatens to give up his career.

It is under contract, of course, but there is nothing in the contract that obliges Zip to keep his head shaved so that a gray tuft at the occipital projection exaggerates his egg form.

Baldy, the situation is this: Under Zip gets a ration of corn that is given to John.

With that much the other strange people of the circus are prepared to sympathize, but only jealous surges in their breasts when they think of the daily ration of corn that is given to John.

The arguments of John Graham, manager of the Freak Division of the circus, might just as well be left unsaid